

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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M^DME JENNY VIARD-LOUIS'S GRAND ORCHESTRAL and VOCAL CONCERTS, St JAMES'S HALL. Programme of the **THIRD CONCERT, TUESDAY** Evening next, Jan. 21, at Eight o'clock: Overture, *Tannhäuser* (Wagner); Minuet (first time), (Bourgault-Ducoudray); Concerto, Pianoforte, in G minor (Mendelssohn), M^dme Jenny Viard-Louis; Barcarolle, "Nymphes attentives" (first time in England), *Polyeucte* (Gounod), Mr Edward Lloyd; Symphony, in F major—Allegro Moderato, Intermezzo, Allegretto, Adagio ma non troppo lento, Finale—Allegro con fuoco—(by general desire), (Hermann Goetz); Song, "Awake, my love," *Night Dancers* (Loder), Mr Edward Lloyd; Solo Pianoforte, "Rondo Piacevole" (Sterndale Bennett), M^dme Jenny Viard-Louis; Ballet Music, *Polyeucte* (first time in England), (Gounod)—No. 1. Fête Païenne; 2. Invocation; 3. Apparition du Dieu Pan; 4. Fanfare et Marche des Romains; 5. Apparition de Venus and Valse des Néréides; 6. Danse de Venus; 7. Apparition de Bacchus; 8. Danse de Bacchus. The orchestra will consist of 90 performers. Conductor—Mr WEIST HILL. Messrs Erard's pianoforte will be used on this occasion. Tickets, 10s. 6d., 5s., 2s. 6d., and 1s.; at Austin's Office, St James's Hall.

TRINITY COLLEGE, LONDON.

THE new Prospectus of CLASSES and LECTURES for 1879 is now ready, and may be had of the Resident Secretary. Lent Term commences Jan. 13.

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DRURY LANE THEATRE.

ON THURSDAY, JANUARY 23,

Mr F. B. CHATTERTON having kindly offered the use of his Theatre for the occasion, there will be

A MORNING PERFORMANCE,

When will be produced SHAKESPEARE'S TRAGEDY,

"ROMEO AND JULIET."

In which Miss ROSA KENNEY will make her first appearance on any stage in the character of JULIET.

Full particulars as to the cast, &c., will be published in the Daily and Weekly papers and the bills of the Theatre. Tickets to be had at the Box Office of Drury Lane Theatre, and at the principal Libraries in the West End.

WEDNESDAY NEXT.

LONDON BALLAD CONCERTS.

LONDON BALLAD CONCERT, St JAMES'S HALL. Director—Mr JOHN BOOSEY. Thirteenth Year.—The **EIGHTH CONCERT, on WEDNESDAY, Jan. 22, at Eight o'clock.** Artists—M^dme Sherrington, Miss Mary Davies, Miss Damian, and M^dme Antoinette Sterling; Mr Sims Reeves, Mr Barton McGuckin and Mr Edward Lloyd; Mr Stanley and Mr Maybrick. Pianoforte—M^dme Arabella Goddard. The London Vocal Union, under the direction of Mr Fred. Walker. Conductor—Mr SIDNEY NAYLOR. Stalls, 1s. 6d.; Area, 4s. and 2s.; Balcony, 3s.; Gallery and Orchestra, 1s. Tickets to be had at the hall; the usual Agents; and at Boosey & Co.'s Ballad Concert Office, 295, Regent Street.

ST GEORGE'S GLEE UNION, PIMLICO ROOMS, WARWICK STREET, S.W.—The Committee have much pleasure in announcing that during the current year it is proposed to perform the following works, viz.:—Mendelssohn's *Athalie*, "Hear my Prayer," and "Judge me, O God!" Spohr's "God, Thou art great;" Bennett's *Woman of Samaria* and *May Queen*; Aspa's *Endymion* and *Gipsies*; Fox's *Jackdaw of Rheims*; Howell's *Song of the Morning*; Sullivan's *On Shore and Sea*; and a varied selection of Madrigals, Glee, and Part Songs. Artists:—Soprano—Miss Adelaide Bliss, Miss Ellen Booth, Miss Clara Denison, Miss Kate Hardy, Miss Florence Lavender, Miss Bessie Spear, Miss Bessie Stroud; Contralto—M^dme Marie Belval, Miss Grace Godolphin, Mrs Allan Lewy, Miss Coyte Turner, Miss Florence Wydford; Tenor—Mr G. J. Carter, Mr J. R. Jekyll, Mr Alfred Kenningham, Mr Faulkner Leigh, Mr David Strong, Mr Arthur Thomas, Mr Jno. Williams; Bass—Mr Thurely Beale, Mr E. J. Bell, Mr Theodore Distin, Mr Griffin, Mr Chaplin Henry, Mr Alexander Mills, Mr Rushton Osell. Instrumentalists—Miss Julia Angerio, Mr Frank Amor, Miss Ellen Bliss, Mr Correll Berc, Miss Clara Denison, Mr Alfred J. Eyre, Mr C. B. Jekyll, Mr Frederic Kinke, Mr Frederic R. Kinke, Miss Sheppard, Mr Geo. F. Smith, Jun., Mr David Strong. The Committee are anxious to augment the Choir, and will be glad to receive the names of those ladies and gentlemen who may be desirous of joining it, either as performing or non-performing members. Application may be made to the Hon. Sec., Mr R. E. HARVEY, at the Pimlico Rooms, every Friday evening between 8 and 10 o'clock, or by letter to 59, Sutherland Street, Pimlico, S.W.

H. SHIRLEY BLUNT, Chairman.
R. E. HARVEY, Hon. Sec.

M^DME NITA GUZMAN begs to announce that her **GRAND EVENING CONCERT** will take place at the **LANGHAM HALL, on MONDAY, 20th inst.**, when the following artists will appear: Vocalists—M^dme Nita Guzman, Lena Law, Catherine Westlake; Messrs E. R. Jessurun, Fulkerson, Prenton. Instrumentalists: Pianoforte—M^dme Bornewitz and Herr Hause; Violoncello—Herr Schubert. Conductor—Herr SCHUBERT.

M^DME ZELINI-SALEGHI has the honour to announce that her **GRAND EVENING CONCERT** will take place at the **LANGHAM HALL, on FRIDAY, 24th inst.**, when she will be assisted by the following eminent artists: Vocalists—M^dme Zelini-Saleghi, Zulliani, Lena Law; Signor Conti, Mr Beckett. Instrumentalists: Pianoforte—M^dme Antonia Zellner; Violin—Herr Otto Booth; Violoncello—Herr Schubert. Conductors—Sir JULIUS BENEDICT and Herr SCHUBERT.

MISS HELEN BERTI begs to announce that her **GRAND EVENING CONCERT** will take place at the **MASONIC HALL, Camberwell New Road, on TUESDAY, 28th inst.**, on which occasion she will be assisted by eminent artists and the full orchestra of the Schubert Society (38 performers). Conductor—Herr SCHUBERT.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. Thirteenth Season, 1879.—The prospectus will be issued early in February. The Concerts and *Soirées* of the Society afford excellent opportunities for rising artists to make their *début*, and for composers to have their works introduced. Full particulars on application to 244, Regent Street, W.

WITT & CO. beg to inform the Trade that their Publications will in future be supplied by Messrs NEUMEYER & CO., 7, Princes Street, Cavendish Square, London, W.

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SYMPHONISTS AND VIRTUOSOS.*

Silhouettes and Medallions of celebrated Organists and Pianists.

I.

JOHANN SEBASTIAN BACH.

Genius and its artistic productivity—whether in painting or music, poetry or sculpture—are subordinated to two laws: inspiration, which accumulates the expansive forces of the mind; and meditation, which directs the employment and regulates the application of them. There may be works well received by the public and in fleeting harmony with the fashion and taste of the day, but they are not durable and living works without the concurrence of these two faculties. "If philosophy has its artists, art, also, possesses its philosophers," said Halévy in his notice on Paul Delaroché. It is indeed certain that the philosophical, logical, and calculated element in inspiration is of considerable importance. The artistic fecundity of the 16th and 17th centuries is, to a great extent, due to the alliance between ardent conviction and extreme consciousness. In the musical phalanx how many illustrious names are there: Monteverde, Carissimi, Palestrina, Allegri, A. Scarlatti, Durante, Marcello, J. S. Bach, Handel, Porpori, Frescobaldi, Stradella, Lulli, Couperin, Rameau, &c. The same intellectual current, broadly continuous, favoured the productivity of these geniuses, so different in their modes of expression, but all belonging to the great family of philosophic artists; a group of precursors who prepared the way for the glorious epoch of Haydn, Mozart, Gluck, Beethoven, Cherubini, &c., and who themselves boast of the radiant presence of Johann Sebastian Bach, the most marvellous musician of the 17th century, a genius whose austere grandeur even Handel himself, despite many points of resemblance and a power equally suggestive of genius, does not possess.

The founder of the musical dynasty of the Bachs, Veit Bach, a baker at Pressburg, and afterwards a miller in a little village of Saxe-Gotha, whither he retired to escape the religious persecution directed against the Protestants, was a modest tradesman, seeking in music the amusement to which Germans are most partial after a day of labour and fatigue. He used to sing psalms and accompany himself on the guitar. It was this diversion, this amusement, which served as a starting point for his children's love of music, destined in their hands to become a noble profession, an element of fortune and of glory. The numerous and patriarchal family of the Bachs spread out over Germany, furnishing the churches, the gymnasiums, and the courts of the various sovereigns with skilful singers, organists, chapelmasters, and "musicians for town or country." In order to maintain the ties of blood and continue their established traditions, this real musical tribe used to meet at some spot, previously selected, glorify God in their canticles, and give performances in which as many as 140 instrumentalists bearing the name of Bach took part. The dynasty had its archives, its titles of nobility, and its manuscripts, a precious collection, which, in the 18th century, was in the hands of Carl Phillip Emmanuel Bach.

A long series of references would be required to establish the genealogical tree of the Bachs. Suffice it to say that the organists, composers, virtuosos, singers, and instrumentalists, sprung from this glorious line, existed in considerable numbers when J. S. Bach, the highest expression of the artistic family, a multiple genius possessing a creative faculty of extraordinary power and range, came into the world. His father, Johann Ambros Bach, was an organist of very moderate reputation, but his father's cousin, Johann Christoph Bach, born in 1643, enjoyed, on the contrary, great celebrity as an organist and composer. Johann Ambros Bach succeeded, in 1661, his father Christoph, as organist at Eisenach, while his brother, Johann Christoph, filled a similar post at Arnstadt. A warm friendship united the two brothers, but neither was destined to attain old age.

J. S. Bach, that most powerful, most prolific, and most marvellous musical genius, was born at Eisenach on the 21st March, 1685. In him was summed up the filiation of the Bachs, in him it was destined to arrive at its full-bloom and its artistic quintessence. An orphan when ten years old, Sebastian Bach was received into the house of his elder brother, Christoph, organist at Ordruff. But this first music-master did not possess the affectionate tenderness

indispensable to children; of a cold and severe disposition, the rough preceptor took no trouble about his younger brother except to bend him to an iron discipline. Tradition affirms that J. S. Bach's precocious genius could not remain satisfied with the preliminary and dry studies enjoined by Christoph's method. The boy spied out in an old library a manuscript collection of the most celebrated organists of Flanders, Germany, and Italy, a musical treasure which he devoured secretly, unknown to his brother. The innocent larceny was discovered just when, by long and patient effort, the boy was finishing his work as a nocturnal copyist. Christoph took away both the manuscript and the copy. The collection, so ardently desired, contained organ and harpsichord pieces by Frescobaldi, the celebrated organist of St Peter's at Rome, whose vocal and instrumental compositions then enjoyed an immense reputation; Sebastian Bach found in it also the finest works of Reinke, Weckmann, Keil, and Froberger. The last two,* the most celebrated of all, had for several years prosecuted their studies under Frescobaldi, and possessed the traditions of that illustrious master. On his brother's death, J. S. Bach quitted without regret the little town of Ordruff, and commenced a series of wanderings in which so many hard trials await an artist without fortune. Never to be diverted from the end he had in view: to study all the great masters of his time, to initiate himself in their style, to write something every day, polishing his early attempts more and more, to acquire by stubborn work the secrets of harmonic science and the florid execution of the most skilful virtuosos, organists and harpsichordists, such was the fixed plan of this man of genius, in whose case will was to play so great a part. He used in his old age to say to the musicians who came to ask him the secret of his immense knowledge and of his prodigious manual skill: "It was by never-ending labour that I acquired the superiority you acknowledge in me. Analysis, reflection, much writing, and incessant correction, such is all my secret."

(To be continued.)

BIANCA BIANCHI.

Mlle Grossi will commence her engagement with Herr Jauner in the character of the Queen of Night, in which she took leave of the Royal Operahouse, Berlin. She will not begin her career in this capital under very favourable auspices. She bound herself to the Imperial Opera when the dogma as to the want of *bravura* singers in Germany was considered irrefutable. This dogma was refuted when Mlle Bianchi flashed from Karlsruhe and woke people from their dream. A voice like her's is destined, in the opinion of competent judges, to achieve wonders. As usual, on the rising of a new star, symptoms of serious indisposition manifested themselves among the stars already shining in the operatic firmament when the Karlsruhe *prima donna* made such an unexpected hit, and they did not abate until it was known that Mlle Bianchi could not join for fifteen months. In consequence of this, Mlle Bianchi had to sing Amina in *La Sonnambula* three times, and it is said to have required no small amount of diplomatic skill on the manager's part to bring about a performance of *Les Huguenots*, because in that opera the new *prima donna* has to appear simultaneously with a *prima donna* already here, and not much inclined to look with favour on a possible rival.—(Correspondence from Vienna.)

MARSEILLES.—The Cercle Artistique is building a large and commodious concert hall, which will be completed by next winter. The Viennese Ladies have given two concerts in the Grand-Théâtre, and a *matinée* at the Conservatory. In addition to Mme Weinlich, they now possess an admirable first violin in Mlle Marianna Stresoff, and an excellent viola in Mlle Charlotte Beckner.

* The adventurous career of Froberger (Johann Jacob) is a long romance diversified with numerous strange events, in which energy, will, faith, and immense talent, triumphed over the most formidable trials. Froberger was organist to the Emperor of Germany and then to the King of England. No other extempore player possessed to such a degree the art of modulation, and the knowledge how to employ harmonic progressions as well as dissonances and their ingenious resolutions. Halévy, in his *Recollections*, published some charming pages containing an episode of Froberger's life in England.

* From *Le Ménestrel*.

MOSES IN EGYPT AT EXETER HALL.

The committee of the Sacred Harmonic Society fairly deserve congratulations, which all well wishers of that old established institution will heartily afford, at the successful initiation, on Saturday, the 11th inst., of afternoon performances. Whilst generally upholding the conservative traditions of the society, they have, in this instance, showed sound judgment, alike in changing the hour of meeting, and the character of the work presented. Times are altered since subscribers and general audiences lived in the city; then the Strand was either home or close to it, instead of being, as now to most attendants, a long journey from where fathers dine and sleep, and wives and daughters spend their days. Saturday afternoons above all others are best suited to the habits of the age for town enjoyments; and the discovery of this fact will, doubtless, lead the society to fresh triumphs. The choice of Rossini's *Moses in Egypt* was felicitous, it being especially fitted for festive seasons. The many huge establishments which cover acres of ground in, or contiguous to, the Strand, are now ablaze, inside and out, with light and colour; so that but a step from streets where winter loads the brief day with chilling gloom, is needed to land one in fairy lands resplendent with every dazzling hue. Rossini's work, glowing with the warmth and light of Italian genius, is most appropriate for performance at the present season, when the larder is still laden with good cheer, and the hearth animated with sprightly feet of holiday folk. No lugubrious tones are found therein; no learned monotony to engender sleep, nor heavy masses of sound to appal the senses; but all as clear as scenes on a summer's day beneath a southern sky. Melodic flowers are scattered in profusion, and choruses, like luxuriant foliage, enrich the view, over which the orchestra sheds sparkling and effulgent light. For their gaiety the themes might have been chosen by Boccaccio, had he heard them, as better adapted to wile away long sunny hours, than those that great tale-teller provided. Indeed one cannot but marvel, when the Israelites are heard complaining of burdens and miseries, that they are so insensible to the charms that surround them. Such heart-easing strains should have banished the moroseness, caused by having to make bricks without straw, for surely they were not called to practise contentment without an abundant supply of mirth. The Egyptians, by Rossini's book, must have been a delightful people; replete with refined sentiment, sparkling with fancy, tender in expression, and animated with dignified passions. And the race held in bondage seems to have fully caught those agreeable qualities, and returned charm for charm. It is said Hebrew lore is greatly indebted to Egypt. If so, the idea is within the long stretch of a Darwinian fancy, that certain strains, heard in these later days, owe, in some remote degree, their origin to worshippers of Isis, dwelling on the banks of the Nile, when the pyramids were young. The elements of nature are also made to speak in the same strains of beauty as lords and slaves; and miracles even cannot disturb the prevailing harmony; for the "thick darkness" fails to hide the light shed by the muse of the great master. Rossini has not, however, attempted to impart any special "local colour." Egypt is depicted like to his own native land, glowing with beauty in the noon of a summer's day.

The work was performed in a way worthy of the most renowned Oratorio Society in Europe. The principals, Mdme Sherrington, Mdle Enequist, Miss Julia Elton; Messrs Lloyd, Cummings, Wells, Hilton, Bridson, and Santley were all efficient. Special mention must be made of Mr Lloyd, whose impersonation of the character Amenophis was remarkable for fluency and brilliancy. The chorus was admirable, and the orchestra almost perfect; the oboe solo in the 3rd act being deliciously "sung." Sir Michael Costa conducted in a manner to indicate that the work and its author were enshrined in his earliest affections. But every composition committed to his care receives the same attention as that devoted to the delightful creation of his revered master and renowned compatriot.

PENCERDD GWFFYN.

Jan. 13, 1879.

ROME.—In company of the Prince and Princess of Teano, Signora Minghetti, the wife of the Russian Ambassador, and other distinguished persons, the Abbate Franz Liszt recently visited the Liceo Musicale.

LONDON BALLAD CONCERTS.

The ninth of Mr John Boosey's London Ballad Concerts, on Wednesday evening, attracted a very large audience. Among the new songs were Thomas Hood's "Song of the Shirt," set to music by Mr Behrend (Mdme Antoinette Sterling); Sullivan's "Old Love-letters" (Mr Edward Lloyd); Stephen Adams' "The Silver Cup" (Mr Maybrick); and Mr Montgomery's "Shall I like a hermit dwell" (Mr Santley). All met with the emphatic approval of the audience, and obtained the usual "calls" for the singers. The London Vocal Union gave several well-known glees, and Mdme Arabella Goddard played gavottes by Handel and Rameau, winning a hearty "call." She also played the late Vincent Wallace's impromptu on "Robin Adair." Mr Sydney Naylor conducted.

THE POPULAR CONCERTS.

At the concert on Saturday afternoon that excellent pianist, Mdle Krebs, introduced a *suite* of three short pieces by Hasse, a voluminous composer of his day, contemporary with Bach and Handel. The *suite* is divided into *allegro*, *adagio*, and *gigue*, all unimportant in aim, but not the less quaint and spirited. How well they were played by the versatile young lady, who also joined Herr Straus, in Mozart's so-called "twelfth" violin sonata (really thirty-eighth of the series of forty-five), and the same gentleman, with Signor Piatti, in Beethoven's great B flat trio, dedicated to the Archduke Rodolphe, need scarcely be said. The return of Herr Straus is always welcome, not only on account of his unquestionable merits, but because he so frequently heralds the near advent of that universal favourite, Joseph Joachim. Herr Straus led Beethoven's first "Rasoumowsky" quartet (F), and distinguished himself highly, as he also did in the G quartet of Schubert, at the performance on Monday evening. This quartet, marked "Op. 161" (one of the posthumous publications), is, perhaps, the most perfect work of the kind its gifted composer has bequeathed to art. In wealth of ideas it appears to surpass even its more famous (because more generally known) precursor in D minor. The quartet in G is not given often enough, and connoisseurs are much indebted to Herr Straus for bringing it forward again. The last movement in the accent and rhythm of a tarantella, with episodes, the one more spirited than the other, the whole ingeniously wrought out, though here and there diffuse after the accustomed manner of Schubert, is in its way a masterpiece. The sonata chosen for this occasion was the third of the last five of Beethoven (E minor, Op. 10), which Mdle Krebs showed she could give just as readily without book as the much-vaunted Dr Hans von Bulow himself. Being called back to the platform, she substituted a gavotte by Bach. There were other things in the programme worth notice, such as Beethoven's serenade in D for the three leading stringed instruments, and Chopin's introduction and polonaise in C, for pianoforte and violoncello. The last-named is an early work (Op. 8), but strongly characteristic of the composer, and the reading of Mdle Krebs and Signor Piatti everywhere genial and brilliant. Mrs Davison, who is evidently rising in public opinion, was the singer on Saturday, Signor Frederic on Monday, Mr Zerbini acting in the dual capacity of viola and conductor at both concerts. This artist is of real service to Mr Chappell, and is appreciated as he deserves.—*Graphic*.

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, JAN. 16th:—

Fantasia on the Chorale "Ein feste Burg"	G. A. Thomas.
Second Entr'acte, <i>Rosamunde</i>	F. Schubert.
Prelude and Fugue, in G minor	Bach.
Organ Sonata, in G major	W. T. Best.
Allegretto from the Symphonie Militaire	Haydn.
Coronation March, <i>Jeanne d'Arc</i>	C. Gounod.

SATURDAY AFTERNOON, JAN. 18th:—

March from the Oratorio of <i>David</i>	C. E. Horsley.
Larghetto from the Clarinet Quintet, Op. 108	Mozart.
Organ Concerto, No. 1, G minor and major	Handel.
Prelude, in D flat major, Op. 28	Chopin.
Trio and Fugue, in F major	J. L. Krebs.
Overture, <i>Le Caid</i>	Amb. Thomas.

FLORENCE.—The Teatro Pagliano opened for the season on the 1st inst., with *Aida*. It was densely crowded.

HER MAJESTY'S THEATRE.

Much interest is attracted by the announcement just issued by Mr. Mapleson of the re-opening of this house for a series of performances (in English) by the Carl Rosa Opera Company. The size and resources of the theatre admit of more extensive scenic and stage arrangements than were practicable in Mr. Carl Rosa's previous seasons at the Princess's, the Lyceum, and Adelphi Theatres; and this fact will be specially demonstrated in the opening performance on January 27, when Wagner's *Rienzi* will be produced with great splendour. The English text has been prepared by Mr. J. P. Jackson, whose skill as an adaptor was displayed in the version of Wagner's *Der Fliegende Holländer*, brought out by Mr. Carl Rosa at the Adelphi Theatre in 1876—the same opera having been given in Italian (only twice) during Mr. George Wood's brief occupancy of Drury Lane Theatre in 1870. The work, however, proved highly successful when brought out by Mr. Carl Rosa, and this result and the performances during recent seasons of Italian versions of Wagner's *Lohengrin* at the Royal Italian Opera and Her Majesty's Theatre, and of *Tannhäuser* at the first-named establishment, have created additional interest in the forthcoming production, for the first time in this country, of the composer's earliest important stage work, and one which scarcely gives any indication of that antagonism towards the conventionalisms of stage music that was first foreshadowed in *Tannhäuser*, was still more evident in *Lohengrin* and subsequent operas, and would seem to have reached its climax in the composer's four *Nibelungen* "opera-dramas" produced at Bayreuth in 1876. The forthcoming performances of *Rienzi* can therefore scarcely fail to be largely attractive; the probability being that the music will be more to the taste of the majority of the English public than the composer's subsequent works, in which their prejudices are largely assailed. The cast of the opera promises well for its efficient representation, including, as it does, Mr. Maas in the title-character, Madame Helene Crossmond as Irene, Madame Vanzini as Adriano, Miss Georgina Burns as a Messenger of Peace, Mr. W. Bolton as Orsini, &c. Other specialities in Mr. Carl Rosa's programme (besides the extensive repertoire) will be the production of English versions of M. Guiraud's *Piccolino*, and Bizet's *Carmen*; the text of the former by Mr. Sydney Samuel, that of the latter by Mr. Henry Hersee. *Piccolino* was brought out by the Carl Rosa company with great success at Dublin last Saturday week—*Carmen* (in an Italian version) having, it will be remembered, proved specially attractive during the past summer and autumn seasons at Her Majesty's Theatre. Miss Julia Gaylord is to sustain the title-character in *Piccolino*, and Madame Dolaro in *Carmen*. Among other valuable members of the company will be Misses Josephine Yorke and Giulia Warwick, Mr. F. Packard, Mr. C. Lyall, Mr. F. H. Celli, and Mr. H. Pope, besides several who have as yet been chiefly known in Mr. Rosa's provincial performances. As in past seasons, the orchestra will be a special feature. It is to consist of about sixty performers, headed by Mr. Carrodus as principal and solo violinist, and comprising, among other skilled instrumentalists, Messrs. Dollitzer, Parker, Doyle, E. Howell, Rudersdorff, Reynolds, Dubrucq, Van Gelder, Hutchings, Rawlins, Macgrath, and Miss Lockwood as harpist. The chorus will be on a proportionate scale. In this series of performances the office of conductor will be divided between Mr. Carl Rosa and Signor Randegger. The ballet arrangements are under the able direction of Madame Katti Lanner, with Miss Josephine Warren as principal dancer; and other departments are also well filled, including the important office of acting-manager and treasurer, in which Mr. J. D. Mc'Laren has before proved his value. —D. N.

MR. CHARLES HALLÉ'S GRAND CONCERTS.

(Manchester "Examiner and Times," Jan. 4th)

There was a very large attendance at the concert of Thursday last, when, after too long an interval, the music of Gluck's beautiful opera, *Orpheus*, was given. It would be impossible, however, to do anything like justice to it without a more detailed account than we can pretend to offer now. On the part of all concerned there was evidently a determined effort to render homage to the old master; and it is difficult to believe that, if the operas of Gluck could be given in any theatre with the accuracy and finish which distinguished the performance of Thursday, an English public would not be found ready to appreciate and applaud. As it is, we cannot but regret that the labours of months, the careful studies and numerous rehearsals absolutely necessary for the production of such a work, should be followed by only one performance. Multitudes often crowd the theatres night after night to hear music in all respects inferior; but we, unhappily, cannot hope for months to come, at any rate, to renew the great pleasure of hearing the graceful melodies

and rich harmonies of Gluck. Yet there are men not wanting in shrewdness who believe that if Mr. Hallé had the opportunity he could educate the Manchester public into supporting a lyric theatre, where the works of the great masters should be produced with as much completeness as oratorios and symphonies at his concerts now.

The principal singers on Thursday were Madame Patey (Orpheus), Madame Lemmens-Sherrington (Eurydice), and Miss Mary Davies (Love), and we may at once say that it would not have been easy to secure more efficient artists. Madame Patey's singing throughout the evening was a great surprise. We say this without hesitation, not forgetting how much is generally expected from this clever and highly-gifted lady; she is one of the queens of oratorio, and she can move any audience by her pathetic ballad singing, but she has rarely undertaken music demanding such varied dramatic expression, such fervour and pathos, such intensity of joy and sorrow as the part of Orpheus exacts. Yet Madame Patey never achieved so triumphant a success. She must have studied the music with the diligence of an enthusiast; and neither in declamation nor in song was she ever wanting in good taste. In the early scenes, where Orpheus laments his lost love, in the magnificent scene where by the spell of his muse he charms the furies and demons into compliance with his wishes, and in the not less plaintive entreaties to the shades in the Elysian fields, Mme. Patey was equally admirable; nor was she wanting either in skill or feeling in the great duet in which Eurydice tempts Orpheus to forget the condition on which she has been restored to him, and the long-continued applause which followed her fine singing of the air, "Can I bear this anguish weary?" better known as "J'ai perdu mon Eurydice," or as "Che farò senza Eurydice," was a general recognition of the very great merits of the whole performance. In fact, we hope no London impresario was in the hall on the look-out; he might have been disposed to tempt Mme. Patey to leave her present sphere for "fresh woods;" and who would not consider it more than a misfortune if Mme. Patey left the concert room? And though the principal soprano has less to sing than the contralto in *Orpheus*, the part affords fine opportunities, not one of which, it is needless to say, Mme. Sherrington missed. The singing of the lovely airs given to Eurydice by this accomplished lady was irreproachable, and anything finer than her dramatic and impassioned delivery of the recitatives, and of her share of the duet in which she laments the seeming coldness of Orpheus, could not well be imagined. Mme. Lemmens-Sherrington was the Eurydice when *Orpheus* was previously given; but effective as she was then she is a greater artist now, and her singing on Thursday was a lesson to all young vocalists. Miss Mary Davies was a worthy companion to her colleagues. Her careful singing was universally admired; her fresh voice was heard to great advantage, and on no previous visit has this very promising young soprano created so favourable an impression.

The finished and expressive manner in which the opening chorus, "Ah! in our still and mournful meadow," was given was a promise of the excellence maintained throughout the evening. In *Orpheus* there are many examples of fine choral writing, and as might be supposed the lamentation of the mortals, the rage of the furies, and the peaceful bliss of the immortals, in the glowing meadows of asphodel, demand great variety of expression; but there was nothing wanting on the part of the chorists in this respect on Thursday, and if we specially refer to their splendid singing of the choruses of Furies and Spectres, it is only because the music itself is the most exciting in the opera. Mr. Hecht, the chorus master, himself must have been gratified by the behaviour of his forces from beginning to end. The instrumental music in *Orpheus* is far more important than it is in many modern operas, and not the least satisfactory and delightful feature of the performance was the fine playing of the overture and picturesque "Pantomime Music." The performance was followed with great interest throughout. Gluck does not allow many pauses for applause; but the interest of the audience was manifested throughout the evening in a fashion not less pleasing to artists than the most frantic cheers. The lovers of music ought to be grateful to Mr. Hallé, who knows Gluck's greatest operas as he knows Beethoven's symphonies, for an opportunity of hearing this fine example of the "music of the past," and we hope the recollection of the response of the public will encourage him to give ere long another Gluck "recital."

On Thursday next the *Grand Symphonie Fantastique*, by Berlioz, will be given for the first time here. Mr. Hallé will play a concerto by Mozart, and Mr. Santley will sing.

MILAN.—Signor Auteri's opera, *Dolores*, is a failure at the Scala. The score is pronounced distressingly deficient in originality. *Sebi*, a new ballet by Signor Manzotti, has, on the contrary, achieved a success.

BERLIN.
(Correspondence.)

From the commencement of the season at the Royal Operahouse on the 21st of August, up to the 31st December last, there were 96 regular performances and 4 concerts, each filling up the evening, with the co-operation of the young violin-virtuoso, Maurice Denremont. The 96 performances were furnished by 38 works of 24 different composers; these 96 works included—a fact, by the way, bearing honourable testimony to the activity of the management—two important novelties: *Ekkhard*, with music by J. J. Abert, and *Armin*, by Felix Dahn, music by Heinrich Hofmann, of which the latter was eminently successful. The works and the number of times they were represented were: Beethoven, *Fidelio*, three times; Mozart, *Don Juan*, three times; *Die Zauberflöte*, three times; *Le Nozze di Figaro*, twice; *Titus*, once; *Belmonte und Constanze*, twice; *Così fan Tutte*, twice; Gluck, *Iphigenia in Tauris*, once; Weber, *Der Freischütz*, three times; *Euryanthe*, once; *Oberon*, once; Meyerbeer, *Le Prophète*, four times; *Les Huguenots*, twice; *Robert le Diable*, once; Wagner, *Lohengrin*, five times; *Der fliegende Holländer*, twice; *Tannhäuser*, four times; *Die Meistersinger*, four times; Brüll, *Das Goldene Kreuz*, three times; Marschner, *Templar und Jüdin*, three times; Kreuzer, *Das Nachtlager*, twice; Nicolai, *Die lustigen Weiber von Windsor*, three times; Spohr, *Jessonda*, once; Abert, *Ekkhard*, six times; Rubinstein, *Die Maccabäer*, once; Flotow, *Stradella*, twice; Hofmann, *Armin*, seven times; Cherubini, *Les Deux Journées*, three times; Boieldieu, *La Dame blanche*, once; Auber, *La Muette de Portici*, three times; Halévy, *La Juive*, twice; Adam, *Le Postillon de Longjumeau*, three times; Gounod, *Faust*, twice; Rossini, *Tell*, once; Donizetti, *Lucrezia Borgia*, twice; Verdi, *Il Trovatore*, four times; *Aida*, once; *Hernani*, twice. Herr Oberhauser, the barytone, has been re-engaged for six years. M. Ambroise Thomas's *Amleto*, *Il Barbiere*, and *Hans Heilig*, will be revived in the course of the season.—Herr von Bülow will give a second concert on the 22nd inst., at the Singacademie, the profits being destined for the Bayreuth fund.—At the concert of Stern's Gesangsverein, on the 17th inst., *Die Glocke*, the latest production from the pen of Max Bruch, director of the institution, will be performed, the solos being taken by Mdme Joachim, Mdle Lilli Lehmann, Herren von Zurmühlen and P. Bulss. The work is still in manuscript.—The concert season of the old year was brought to a brilliant close with a concert given by Herr and Mdme Joachim, assisted by the band of the Royal Operahouse. Joachim was very great in Beethoven's D major concerto, and his own concerto, "In Ungarischer Weise." Mdme Joachim took part in a "Rhapsodie" by Johannes Brahms, for contralto, male chorus, and orchestra, and afterwards sang Beethoven's grand scena and aria, "Ah, perfido!" She was much applauded in both pieces. Between the two the orchestra, under Herr Radecke, performed Joachim's Concert-Overture, dedicated to the memory of Heinrich von Kleist, the poet. The success of the whole concert was triumphant, and the enthusiasm created by the playing of Herr Joachim something exceptional even in his case, but then he played exceptionally well even for him.

MUSIC AT BOULOGNE-SUR-MER.
(From a Correspondent.)

It was early in the morning when we came home last night from witnessing a drama in nine tableaux. We went at 7.30 p.m. and came home at 1.40 a.m. *Les Exilés* was the grand drama, written by M. Lubomierski, we went to the Salle Monsigny to applaud, groan, weep at, and otherwise judge. Being a Russian piece, forbidden to be put on the stage in Russia, reminding one somewhat of *Les Damiéville*, of Odéon fame, with a dash of the *Tour du monde*, together with sensational tableaux in the shape of plenty of coups de fusil, a house on fire, a snow scene, several knife threatenings, and the death of the villain in the last act, of course there was a very crammed house (a very mixed audience, by the bye), for this is the time of year when the "oldest inhabitants" (the *pousseards*) get rich, and so side by side with their patrons and visitors they invaded boxes, gallery, and pit, and poured out their tears, comments, and applause in common with the same. The scenery and costumes were all new, and all went well, especially the acting of MM. Walter as Max de Lusnières Delille (Wladimir), Lignel (Carcassin), and Mesdames Bailleul as Nadège, and Guidon (Tatiana). Special mention must be made of M. St Hilaire, who

undertook the difficult and very heavy rôle of the villain Schelm. Altogether it was a success, though curtailing is certainly necessary not only in some long monologues—especially one in Act I.—but what is sometimes of more importance to a great number of the audience, the *entr'actes*: they were all over twenty minutes, and one was forty-eight minutes.

Babiole, *Grande Duchesse*, *Petit Faust*, and *Niniche* still continue to attract good audiences.

La Petite Muette, opéra-comique in three acts, by Serpette, was given last night at the Theatre. The house was not crammed, nor was the audience over pleased; for the plot, written by M. P. Ferrier, and to which M. Serpette has adjusted airs far from original, was of such questionable taste that, had it not been for the singing of Mdle Denis and the acting of Mdle Mozart, no one would have stayed to the end. The vocalization of the former throughout, but more especially in Act I, took every one by surprise; while Mdle Mozart's "pantomimic gestures" were duly appreciated by an audience who knew she *could* sing, but *would* not, because she *might* not sing at all through the first act, and only at intervals through the second and third. When, however, she *did* sing, everyone was sure she had not quite lost her beautiful voice. Mdle Gilberte looked very pretty, as she always does, and M. Lignel was very comic. M. Minard, who "created the rôle of Don Henrique at the Opera-Bouffe, in Paris," did his best to please.

I believe this *opéra-comique* has not been a success anywhere, and a Frenchman to-day very aptly said to me, "Ca descend en queue de morue," meaning that the first act being the cod's head and shoulders, the rest gradually goes down to the "queue," or tail. There is nothing original, from the overture, which is a noisy exercise for the brass instruments throughout, to the end; the third act, indeed, is almost all tiresome dialogue. Mdle Denis had two well-deserved encores in the course of the evening. It seems that M. Froment, the director, insists upon putting on pieces of a questionable character, without rhyme or reason. Why? At this time of the year, especially, when we have so many English boys and girls "home for the holidays," why bring out such pieces as *Niniche*, *Babiole*, *La Croix de l'Alcade*, and *La Petite Muette*? *Les Cloches de Corneville* was given on Saturday. The house was crowded with children. Why not continue to bring out such pieces, instead of the questionable ones we have mentioned?

X. T. R.

Boulogne-sur-mer, Jan. 15.

"A BIRD IN THE HAND," &c.*

"A bird in the hand's worth two in the bush,"
So says the proverb of old,
Then, which shall I follow—my heart's own wish,
Or prudence the grim and cold?

I've lovers abroad and lovers at home,
And some are of high degree,
But I laugh with one, and my glances roam,
As o'er flow'rs doth skim the bee.

And dear granny she shakes her wise old head,
And bids me pause and beware,
For she says, when youth and beauty have fled,
No lover will for me care.

I wonder if dear old granny speaks truth,
For there's one who swore to be
My lover in age as well as in youth;
Had I best try him and see

If that heart of his be true to the core,
As he fondly vows it is?
But there's one far away who said much more
When pressing me to be his.

But granny, she says, less talking is best,
And bids me take the bird *near*,
For though in the bush there be two, at least
This one's in your hand, that's clear.

So maidens, let's follow granny's advice,
Also the proverb she loves,
Each of us, snaring her bird in a trice,
May order favours and gloves.

* Copyright.

GIUNONE.

MR GEORGE RUSSELL'S CROYDON CONCERT.

Mr George Russell gave his annual evening concert at the Public Hall on Monday last, before the distinguished and appreciative audience which never fails to reward his earnest effort to keep high the standard of music in Croydon. It must be remembered that for many years this duty has rested to a great extent entirely upon our talented fellow-townsmen, and he has well fulfilled it, through whatever difficulties and discouragements he may have had at times to encounter. In the present instance, having arranged his programme, including Mr George Fox as bass singer, that gentleman suddenly discovered at the last moment that he was engaged for the *Beggars' Opera* at Covent Garden, and another vocalist had to be sought, and the change hurriedly announced to the subscribers. Just before the concert the inevitable medical telegram arrived, stating that he also was too ill from bronchitis to attend. Concert-goers often are ignorant of the woes of concert-givers; but in this instance sympathy was loudly expressed on all sides with Mr Russell, under the want of consideration with which brother artists (in the opinion of the room) had treated him—we say in the opinion of the room, since Mr Russell himself bore his troubles with his usual good humour.

Notwithstanding this *contretemps*, or, perhaps, because of the friendly sympathy established through it between the platform and the auditorium, the concert went even more brilliantly than usual. Mr Russell played his very best, and was alike admirable in the classical Beethoven Trio, and the brilliant one of Mayseder, in the dreamy *Berceuse* of Chopin, with its never varying accompaniment, and in Thalberg's Grand Fantasia on airs from *Mosé in Égypte*, chief among which airs we need hardly say was the famous Prayer—most glorious of afterthoughts—added, as we are so often reminded, to turn a dead failure of Rossini's into a brilliant success. Thalberg has treated this celebrated, and justly celebrated, *motivo* in every conceivable way, and the concluding arrangement or variation is truly grand: we must admit this, detestable to us as usually is "barrel organ-music," if we may quote Thomas Carlyle's fine description of "musical fireworks—Thalberg's Fantasia, though unmistakably of this *genus*, being "with a difference;" for here and there, as in the variation named, true musical fire is struck out. The mechanical dexterity so effectively displayed by Mr Russell in this piece, bristling with difficulties in every line, great as it was, and pleasing as it was, does not stand on a level, to the cultivated hearer, with the sense of delicacy and refinement he exhibited in the charming Chopin pieces selected. Mr Russell was at his best, and each performance showed signs of most careful preparation. Mr Henry Holmes was, as usual, the violinist—and when we name him we name one of the admittedly foremost English violinists of our time, whose perfect technique and poetical feeling create universal admiration. We look forward to many future visits of Mr Holmes with anticipated delight.

Mr Lütgen was the violoncellist. Of the lady vocalists, Mrs Davison and Miss Orridge, the former sung "Und ob die Wolke" (*Der Freischütz*) and Bennett's "Maydew." Miss Orridge made a great effect with a charming song from one of Handel's operas, and with the favourite ballad, "She wore a wreath of roses." She sang also a new song by the Rev. F. K. Harford, dedicated to H. S. H. Prince Albert of Salm's Braunsfels (who graced the concert by his presence) on the words

"How sweetly does the moonbeam smile
To-night upon yon leafy isle," &c.

from Moore's "Lalla Rookh." The concert ended with Mendelssohn's beautiful duet, "I would that my love."

We must congratulate Mr Russell upon a most interesting programme of exclusively good music, and we hope the day is not far distant when others may follow his example, and render the great writers of "Chamber Music," the giants of trio and quartett, "familiar in our mouths as household words."—*Croydon Chronicle*, Dec. 14.

"SINGING."

We have before directed attention to the important and valuable series of primers now in course of issue by Messrs Novello, Ewer, & Co., and to the promise held out of a comprehensive, but at the same time cheap, student's library, embracing all matters technically connected with the science and art of music. It was expected that particular regard would be paid by the editor, Dr Stainer, to the department of singing, and no more satisfactory proof of a desire to do so was possible than his choice of Signor Randegger as a *collaborateur*. We have amongst us, fortunately, a good many more or less estimable professors of vocalization; but if merit may be tested by results, few occupy a position so eminent as Signor Randegger. Among the younger generation of English singers his pupils stand first in number and efficiency, and this fact alone justifies the choice which now brings him before the public in the capacity of an author.

Whoever undertakes to compile an instruction book for singers, essays to do that which it is impossible to accomplish with entire satisfaction, for the reason that printed matter cannot meet the requirements of the case. If there be one student more than another who needs to work constantly under the ear and eye of a teacher, the student of singing is that one. A consciousness of this fact must be ever present to the mind of a writer on vocalization, who necessarily feels that there is much he wishes to convey clearly that can only be imparted vaguely, and not a little that cannot be expressed at all. His manifest duty under these circumstances is openly to state where, as a writer, he ceases to be of use, and to point out the further steps requisite. This duty Signor Randegger carefully discharges. In his preface we read: "... it must be distinctly understood that no written theories on singing can presume to take the place of oral tuition;" and in some concluding remarks the author observes, with regard to the higher qualities of a singer: "The direct guidance of a competent master is in all cases indispensable to their acquirement, it being impossible to describe in writing the many shades of musical colouring which express in song the moods and emotions of the soul." It may be asked, "Why write a primer of singing, since, if a master be essential, all that it teaches can be much more surely learned from his mouth?" The question seems pertinent, but it assumes that every teacher has the experience and skill embodied in the work under notice. This we by no means admit. There is every reason to believe that many professors of the art might, with advantage, adopt Signor Randegger's book as their *vade mecum*. But it is more important to observe that the vast majority of people who are anxious to sing well desire to do so only as amateurs, and cannot, owing to one reason or another, place themselves under a master. For all such this work is specially adapted by the simplicity of its language, the limits imposed upon its contents, and the ample material for study and practice which it supplies. It cannot, in the nature of things, make a perfect vocal artist, but it can lead the earnest student, with no other aid than its pages afford, in the direction of all the qualities necessary to satisfy an amateur's modest ambition. This is the great merit of the book; and, if we rightly comprehend the author, it is also the main object sought to be achieved.

In the preface already referred to, Signor Randegger defines his task as a laying down of "the simple fundamental principles of the only true art of emitting and fixing the voice in singing, and also of "a clearly defined system of practice, such as will help to overcome the mechanical difficulties of voice production and management." These are the main lines of the book, and, without expressing any opinion upon matters concerning which experts cannot agree, we think it will be found that our author's method is set forth with clearness, and illustrated by a course of exercises not only admirable in themselves as well adapted to the end in view, but graduated with a skill only possible to large experience. This is not the place to follow Signor Randegger through the technicalities amid which he guides the student's steps, but special attention may be asked to the remarks upon the physical sensations experienced by the singer in the employment of the different registers, upon beauty of tone, emission of the voice, and blending of the registers. These sections of the work contain much that is distinctive, and may be studied with interest even by persons who have no intention to practise what is laid down. Good service is also done by an emphatic insistence upon the aesthetic qualities necessary to excellence in singing, the author showing himself fully alive to the fact that a very accomplished vocalist may be a very bad artist in the true and higher sense of the word. Other useful portions of the book come under the general head of "Suggestions," and an appendix containing a translation of Dr Mandl's "Mechanism of the Voice" will be found of great value by all who are interested in the anatomy of the vocal organs. We should add that Signor Randegger fully redeems the pledge given in his preface, namely, to use "concise and intelligible language" and a "plain and practical style."—D. T.

SOMETHING WORTH KNOWING.

Mr Editor,—

Dear Sir, I beg to report
That, in the famous Hand Court,
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WELLBEN.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

TWENTY-FIRST SEASON, 1878-79.

DIRECTOR—MR S. ARTHUR CHAPPELL.

**THE NINETEENTH CONCERT OF THE SEASON,
MONDAY EVENING, JANUARY 20, 1879.**

To commence at Eight o'clock precisely.

Programme.

PART I.

- QUARTET, in E flat, No. 4, for two violins, viola, and violoncello—Mme NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI ... *Mozart.*
SONG, "Ah perche giusto"—Miss MARY DAVES ... *Handel.*
SONATA, in G sharp minor ("The Moonlight"), for pianoforte alone—Mlle JANOTHA ... *Beethoven.*
PART II.
SONATA, in D major, Op. 18, for pianoforte and violoncello (repeated by desire)—Mlle JANOTHA and Signor PIATTI ... *Rubinstein.*
SONG—"The girl to her bird"—Miss MARY DAVES ... *Arthur Thomas.*
TRIO, in G major, for pianoforte, violin, and violoncello—Mlle JANOTHA, Mme NORMAN-NERUDA, and Signor PIATTI ... *Haydn.*
Conductor—Mr ZERBINI.

**THE NINTH SATURDAY POPULAR CONCERT OF THE SEASON,
SATURDAY AFTERNOON, JAN. 18, 1879.**

To commence at Three o'clock precisely.

Programme.

- QUARTET, in A minor, for two violins, viola, and violoncello—Mme NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI ... *Schumann.*
SONGS, } "Auf dem Meer" } —Mlle REDEKER ... *Franz.*
SONATA APPASSIONATA, in F minor, Op. 57, for pianoforte alone—Mr CHARLES HALLE ... *Beethoven.*
TEMA CON VARIAZIONI, for pianoforte and violoncello—Mr CHARLES HALLE and Signor PIATTI ... *Mendelssohn.*
SONG, "The maiden and the river"—Mlle REDEKER ... *Benedict.*
SUITE, in E major, Op. 11, for pianoforte and violin—Mr CHARLES HALLE and Mme NORMAN-NERUDA ... *Goldmark.*
Conductor—Mr ZERBINI.

Stalls, 7s.; Balcony, 3s.; Admission, One Shilling. Tickets to be obtained of Austin, 28, Piccadilly; Mitchell, 33, Old Bond Street; Olivier, 38, Old Bond Street; Lamborn Cook, 63, New Bond Street; Stanley Lucas, Weber & Co., 84, New Bond Street; Keith Prowse, & Co., 48, Cheapside; M. Barr, 80, Queen Victoria Street, E.C.; Hays, Royal Exchange Buildings; and at CHAPPELL & Co.'s, 50, New Bond Street.

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IN consequence of the lamented and unexpected death of the young and talented singer, JOHN L. WADMORE, his friends are most anxious at once to raise a subscription for the benefit of his Widow and Child, for whose future he had not been able to provide. The recollection of his endearing character and amiable qualities will strongly appeal to those who knew him, and the honourable distinction he had obtained in his profession will be an additional reason to urge your kind co-operation in this labour of love for those left to mourn his loss.

Subscriptions are earnestly invited, and those ladies and gentlemen desirous of assisting the committee in furtherance of this object are requested to forward their donations to the

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DEATHS.

On January 8th, at Ascot, MARY MAUD, daughter of the late Mowbray Morris, Esq.

On January 10th, CHARLES MCKORKELL, Esq., forty years organist of All Saints' Church, Northampton, aged 69.

On January 11th, at Manor Street, Clapham, S.W., of consumption, J. HALLETT SHEPPARD, aged 43.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JANUARY 18, 1879.

SIR JULIUS BENEDICT AND THE NORWICH FESTIVAL.

(To the Editor of the "Musical World.")

2, Manchester Square, W.
January 15th, 1879.

DEAR SIR,—May I request you to kindly insert the enclosed letter in the next issue of your valued journal, as I think its publication will aid in the carrying out of the proposition I therein make, for the formation of a Permanent Reserve Fund, for the benefit of the Norfolk and Norwich Musical Festivals.—I am, dear sir, yours faithfully,

JULIUS BENEDICT.

2, Manchester Square, London,
January, 1st 1879.

MY LORD,—The Honorary Treasurer, Mr Hansell, has kindly sent me a Norwich newspaper containing the balance sheet placed before the Sub-Committee on the 18th December, by which it would appear that the total receipts of the last Norwich Festival amounted to the sum of £4,140 4s. 9d., whilst the expenses were £3,828 2s. 6d., leaving a balance of £312 2s. 3d., which, however, by deducting the sum of £122 12s. 7d. remaining from the Festival of 1875, would represent only the very small sum of £189 9s. 8d.

Having been connected with the Norwich Festivals ever since 1845, and taking the greatest interest in their success, I may, perhaps, be allowed to make a few observations on the subject. Should I be mistaken in my views, I trust that yourself, my lord, and all the gentlemen of the Committee, whose abilities and zeal in the good cause I gratefully acknowledge, will attribute my difference of opinion only to my ardent desire to modify, if possible, the very unfavourable impression produced everywhere by the above statement.

It seems to me not altogether fair that expenses of unsuccessful concerts given in the interval from 1875 to 1878 (to the aggregate sum of £182 18s. 1d.) should be borne by the Festival.

In a conversation I had with the late Mayor, who was so active and indefatigable in his exertions on behalf of our grand musical gatherings, he expressed his coincidence with my views, that the Town Council might perhaps be induced to bear the whole expense of the erection of the orchestra, by charging future concert-givers with an increased rate for hire of the hall and organ, until that debt should be wiped out. If it had been possible to carry that measure, another sum of £150 would have accrued to the funds. Lastly, the very large item of nearly £400 for the doing up of the hall appears to me so out of proportion with our limited resources, that, in my humble opinion, it ought not to have been accepted without, at least, attempting a very considerable reduction. Whether it would not have been better, altogether, to pause with the publication of the report until every means, by appeals to the guarantors, urgent demands for voluntary donations, and the public in general were exhausted, I must, of course, leave the committee to decide.

In case all my suggestions are not considered practicable, and that it is a foregone conclusion that nothing more may be expected from

the civic authorities of the town of Norwich, or the influential county families, I, for one, would be willing to contribute the sum of ten guineas, provided nineteen other subscribers could be found for that or any higher amount; this sum of 200 or more guineas to be employed as a legitimate reserve fund for the festival of 1881, so as to hand over the present balance of £312 2s. 3d., entire and intact, to the local charities.

Hoping that these suggestions will be received with the same indulgence and kindness I have so often experienced on former occasions, I am, my Lord, yours most sincerely,

JULIUS BENEDICT.

The Right Hon. the Lord Suffield.

MR F. H. COWEN AT ANGERS.

(From the "Maine-et-Loire, Journal d'Angers," France.)

12^{me} Concert populaire.

"A ce concert M. Frédéric Cowen, le remarquable chef d'orchestre accompagnateur des tournées Mapleson, l'auteur déjà célèbre de *Pauline*, opéra en cinq actes, et de l'oratorio *Le Déluge*, dirigeait l'exécution de l'Allegretto de sa symphonie, d'un entr'acte, de sa *Jeanne d'Arc*, et de sa "Danse des Almées" du *Corsaire*. D'unanimes braves ont accueilli chacune des œuvres du jeune maître Anglais."

OCCASIONAL NOTES.

In a notice of the erection of a window in Hereford Cathedral to the memory of the Rev. John Goss, vicar of St John's, in that city, he was described as "son of the late Sir John Goss." Sir John Goss is happily alive, and in excellent health.

THE deaths of the following composers occurred in this month: Domenico Cimarosa, on the 11th, Venice, 1807; Giacomo Carissimi, on the 12th, Rome, 1674; Arcangelo Corelli, on the 18th, Rome, 1713; Louis Ferdinand Hérold, on the 19th, Paris, 1833; and Gaspare Spontini, on the 24th, Majolati, 1851.

ACCORDING to *Il Trovatore*, there are in Italy some 400 operatic artists mad, namely:—200 *prime donne*, 60 tenors, 50 barytones, 30 basses, 20 buffos, and 20 female dancers.

M^DME VIARD-LOUIS'S concert (the third of the present series) is announced for Tuesday evening next. The orchestral pieces are to be the Overture to *Tannhäuser*; a Minuet by Boussault-Ducoudray (first time); Hermann Goetz's Symphony, in F major (by general desire); and the Ballet Musicin Gounod's *Polyeucte* (first time in England). Mr Edward Lloyd will sing the Barcarolle from the same opera, and M^dme Viard-Louis will play Mendelssohn's Concerto, in G minor, and Beethoven's Sonata, in G major, Op. 14, No. 2. The band, consisting of ninety performers, is to be conducted by Mr Weist Hill.

CONCERTS VARIOUS.

THE Trinity House College for ladies gave their fourth annual *soirée musicale* at the Horns Assembly Rooms, Kennington, on Wednesday evening, January 8th. The concert was numerously attended. The Misses Balam, Tinniswood, and Bonsey gave solos by Smart, Gibsons, Balfe, and others. Mr Gibsons's cantata, *Elfin Knight*, was much admired. The same composer's "Marche Brésillienne," was well played by Mr Brownlow Baker. In the course of the evening there was a distribution of prizes by the Rev. W. Thomson. The concert altogether gave satisfaction to every one.

SIGNOR and the Demoiselles Badia's concert on Thursday evening, Jan. 2, at Steinway Hall, was a treat to the lovers of Italian vocal music. The admirable way in which the gifted sisters render the chamber duets of their fatherland is well known, and they were quite up to the mark on this important occasion. The programme commenced with a trio, "Mattina e sera" (the composition of Signor Badia?), given in perfection by the Mdles Badia, with Mdle E. Franchi, the possessor of a rich-toned contralto voice. The *facilità* of Mdle Carlotta Badia was exhibited in "Com' è bello" (*Lucresia Borgia*), and the expression she imparted to the duet with Signor

Rizzelli (an experienced vocalist, by the way), "Suprema è l'ora," was as unpretentious as it was effective. The Mdles Badia joined their voices in "Ye banks and braes" and "I know a bank," being rewarded with hearty applause and a "call." Mdle E. Franchi sang "Meditation" and a romanza (L. Badia), as well as "Fanciulle che il core" (*Dinorah*), winning deserved approbation in each. She also joined Mdle C. Badia in "Le Tirolesi." Sig. Monari Rocca sang an aria, "Il Contrabbandiere" (composed for him by Botteini), with great spirit, while Signor Urio, who was announced in the programme, was conspicuous by his absence. Signor Vergara, therefore, though labouring under a cold, apparent in the first song he gave ("Canzone del Toreador"—*Carmen*), came forward and sang "Deh Vieni alla finestra." Some harp solos were excellently rendered by Herr Adolf Sjöder, and Mr Percy Stranders played Liszt's "Rhapsodie Hongroise" (No. 2), together with the Berceuse and Tarantelle of Chopin and Dohler. He was deservedly "called" after each. Signor Badia accompanied the vocal music with his accustomed ability, and the concert altogether was thoroughly enjoyable.

PROVINCIAL.

NEWFORT (I.W.).—Haydn's *Creation* was given at the Drill Hall, on Tuesday evening, Dec. 17, by the Choral Society, in a thoroughly satisfactory manner. Owing to the lamented death of H.R.H. the Princess Alice, the oratorio was preceded by the Dead March from *Saul*. The solo performers were Miss Catherine Penna, Mr Trelawny Cobham, and Mr Frederic Penna. The soprano music was sung with great effect, Miss C. Penna winning enthusiastic applause. It is not often that the duets in the last part of the oratorio are sung as now by Miss Penna and Mr Frederic Penna. The performances of the solo artists met with general approval. Band and chorus (upwards of 100) were highly efficient, Mr C. Fletcher being the leader. Mr W. R. Yelf, the society's conductor, proved, on this as on former occasions, his thorough ability for the post.

TRURO (CORNWALL).—The first musical festival on a grand scale ever given in Cornwall took place in this town, and, if not perfect in all details, was successful beyond the expectations of its most sanguine supporters. The idea originated with the Truro Philharmonic Society, conducted by Mr John H. Nunn, of Penzance. The festival consisted of *The Messiah* in the morning, and in the evening of excerpts from the works of Handel, Haydn, Mendelssohn, Rossini, Macfarren, &c. The singers were Miss Anna Williams, M^dme Enriquez, Miss Barrett, Messrs Vernon Rigby, Grantly, and Broccolini. Mr R. H. Carter presided at the pianoforte, and Mr Richard White, Junr., was organist.

PENZANCE.—On Friday evening *The Messiah* was given in St John's Hall. At the conclusion, Sir John St Aubyn, Bart., accompanied by the Rev. Prebendary Hedgeland, came on the platform and, shaking Mr John H. Nunn warmly by the hand, addressed the audience, and said he was sure they would join him in offering their best thanks to the performers and to the conductor for the excellent style in which the oratorio had been performed. After a lengthened eulogy on the perseverance and energy Mr Nunn had always shown in the cause of good music, the rev. gentleman proceeded to state that many who had their homes in West Cornwall and are interested in music were desirous to present Mr Nunn with a testimonial of their appreciation of the good work he had done, and, turning to that gentleman, presented him with a handsome salver, bearing the following inscription:—

A Memorial
of Three Hundred Guineas, presented
27th Dec., 1878,
as a token of gratitude and respect
to
JOHN HOPKINS NUNN, Esq., A.M.R.A.,
by numerous admirers
of the distinguished ability, zeal, and success
with which he has served the cause
of choral and orchestral music
in West Cornwall.

The scroll, beautifully engrossed by Mr J. W. Stevens, of Messrs Rodd & Cornish's office, contained 248 names.

Mr Nunn, rising, was enthusiastically received. With faltering voice he said, "Sir John St Aubyn, ladies and gentlemen—I feel sure you will pardon me if I simply say I am very much obliged to you;" and then resumed his seat, quite over-mastered by his feelings, orchestra and audience applauding unanimously. Three hearty cheers, led in stentorian tones by the basses of the choir, were then given in succession, for Mr Nunn, for Mrs Nunn, and for their family, after which the audience separated.

DISS (NORFOLK).—The first concert given this season in connection with the Diss Choral Society came off on Tuesday evening, Jan. 7, at the Corn Hall, before a large and appreciative audience. Ever since the formation of the society, it has been the object of the committee and its members to bring before the public the works of some of the greatest composers, and this in every respect has been carried out with remarkable success, but if one attempt has exceeded another, it was certainly that of Tuesday, when Costa's oratorio, *Eli*, was performed in a most effective and satisfactory manner. In addition to the members of the society, the orchestra was considerably strengthened, both in the vocal and instrumental departments, by several well-known musicians, friends of Dr Hill's, from Norwich, and persons of note in this and the adjoining county, including Miss Amy Johnson, Miss A. L. Moore, Hoxne, Rev. E. J. Alvis, Mr John Lincoln, Mr Noverre, Mr Burton, &c., &c.

LEEDS.—Madame Liebhart was the singer at the Town Hall concert on Saturday evening, January 4. "Angels ever bright and fair," "Rejoice greatly," and Gounod's "Song of Ruth," were rendered by the clever Austrian vocalist in her best style. On being called back after the last named, Madame Liebhart sang Dr Spark's "The only home." The choral pieces were conducted by Mr J. Sidney Jones. Dr Spark presided at the organ, and among other pieces played Handel's *Occasional Overture*.

CARMARTHEN.—The eighth of the series of winter evening entertainments was given at the Assembly Rooms, Carmarthen, on Tuesday evening, January 7th. The Rev. D. Pugh Evans (vicar) presided. The following was the programme:—Reading by Mr Hutchins; song, "Y Gerdotes Fach" (Parry), Miss Bessie Richards; piano solo, "La Sonnambula," Miss Bright; song, Master Richard Morris; recitation scene from *Lady of Lyons*, Mr Groves; song, "The Distant Shore" (Sullivan), Miss Gardner; reading by Mr Harry Jones; quartet, "Hark! Apollo strikes the lyre" (Bishop), Miss M. A. Lewis, Miss Bridget Lewis, Mr J. B. Arthur, and Mr J. Evans; finale, "God save the Queen."—*Carmarthen Journal*.

EDINBURGH.—The annual performance of *The Messiah* by the Choral Union took place on Saturday afternoon, January 4th, in the Music Hall, and brought together a large audience, the only places not filled being a few of the reserved seats. It is a feature of this sublime sacred oratorio not unworthy of notice that, although no other work is so frequently performed here or elsewhere, and also in a detached manner forms the chief part of the programmes of private choral societies, its popularity is as great now as when first produced in Dublin on Good Friday of 1742. The Choral Union have had but a brief interval since the performance of *Israel in Egypt* in which to rehearse *The Messiah*, and the shortcomings observable in Saturday's performance must therefore be attributed to this cause. There was a good "turn out" of the members; the basses were prominently strong, while the altos were fewer in number, yet of good quality. The trebles were thoroughly familiar with their part, and the tenors both careful and correct. The orchestra, as was to be expected from their experience, discharged their duties satisfactorily, with Mr Burnett as leader. The solo singers were Mdme Nouver (soprano); Miss Martha Harries (contralto); Mr J. H. Pearson (tenor); and Herr Conrad Behrens (bass). Mr Adam Hamilton was conductor, and Mr Hartley, organist.—*Daily Review*.

GOOD MUSIC IN THE FAR WEST.—The following is the programme of a concert at Topeka, Kansas, given by a young and talented English artist (niece to the late Mr Frank Mori). Topeka is a city very far in the West of North America, on the borders of Mexico:—

PIANOFORTE RECITAL (third annual concert), given by Mdme Muentefing (Elise Mori), on Friday, October 25, 1878, at the chapel of Bethany College, assisted by Mrs A. P. Wilder (soprano), Mr W. F. White (tenor), and Mr W. A. Coats (basso). Part I.—Piano, "Two Studies" (Moscheles); Tenor Solo, "Meditation" (Gounod); Piano, "Presto Scherzando" (Mendelssohn); Soprano Solo, "The Tear" (Millard); Piano, "Fantasiestück" (a) Evening, (b) Soaring (Schumann). Part II.—Duo for Tenor and Bass, from *Martha* (Flotow); Piano, Sonata 15, Op. 28, (a) Allegro, (b) Andante, (c) Scherzo and Trio, (d) Rondo (Beethoven); Tenor Solo, "Il mio tesoro" (Mozart); Piano, (a) Third Impromptu, (b) Berceuse (Chopin); Bass Solo; Piano, "Tarantelle" (Thalberg).

BRUSSELS.—Suppé's *Faust* has been produced at the Alcazar. It is well mounted and well played, bidding fair to enjoy a long run. The first part of the third and last Popular Concert for the season was Brahms' Symphony in D. The second part was taken up by M. Massenet's "Scènes pittoresques"; Liszt's "Ungarische Rhapsodie" transcribed for orchestra, Schumann's Pianoforte Concerto, and Mendelssohn's "Capriccio," the last two pieces being played by Mdme Montigny-Réaury in a manner deserving the highest praise.

SATURDAY EVENING CONCERTS.

These entertainments were resumed, after the Christmas recess, on Saturday last, when a numerous audience assembled in St James's Hall, attracted by the promise of popular songs and popular singers. The concert had some special features, upon which alone it is necessary to dwell. In the first place, a choir organised and directed by Mr J. M. Coward took part. In making this addition to their resources the directors have acted wisely, since they are now enabled to vary their programmes not only by the introduction of such concerted music as part-songs and madrigals, but by the presentation of selections from operas. No doubt full advantage will be taken of the new chorus, which, let us add, gives promise of considerable excellence, and is made up of good material. The operatic selection introduced on Saturday consisted of half-a-dozen pieces from Gounod's *La Reine de Saba*, a work that cannot be put upon the stage in this country owing to its Scriptural subject. *La Reine de Saba* scarcely ranks among M. Gounod's successes. It was produced at the Grand Opera in 1862, but failed to secure a place in the actual repertory of the house, and is now, so to speak, forgotten. In 1865 *La Reine de Saba*, shut out of our lyric theatres, even if the managers had been disposed to take it in, had a hearing at the Crystal Palace after the manner of an oratorio. Several of its numbers were then admired as characteristic and favourable examples of M. Gounod's style, and a few of them, such as the chorus, "Trumpet, blow," the Queen's air, "Far greater in his lowly state," and the processional march, have since been made familiar in our concert-rooms. These, as may readily be supposed, were included in Saturday evening's selection, as were, also, the tenor song, "Lend me your aid," the soprano air, "Fair the rose of love is blooming," and the pretty dialogue chorus, "O, handmaids of Irene." Mdme Wynne, Mrs Osgood, and Mr Barton McGuckin took part in the performance, which was by no means ineffective, considering that a pianoforte alone did duty for the orchestra. Another feature of this concert was the playing of Mdme Frickenhaus, a pianist whose claims to high rank will hardly meet with opposition. The lady must, of course, introduce works of greater importance than the shorter pieces of Chopin and Raff before her precise abilities can be estimated; but it is clear that she is a mistress of the keyboard, and something more—an intelligent artist. Her success with the audience was unquestionable. We may add that Mdme Frickenhaus played upon an American "grand" made by Knabe. The instrument is one of great power and brilliance, and therefore well adapted for use in large concert-rooms. With reference to the songs and ballads forming the staple of the programme, and sung by Miss Helen D'Alton, Mdme Patey, and Mr Thurley Beale, in addition to the artists already named, not much need be said. We may mention that Mrs Osgood obtained an encore in Virginia Gabriel's "Ruby," for which she substituted "Cherry Ripe," to the loudly-expressed gratification of her audience, and that Mdme Patey won a like honour in a new song by Louis Diehl, "Old Village Bells." The composer has treated his ever-welcome theme very agreeably, and the song was a success. All the same, however, the audience were delighted when Mdme Patey responded to the encore with "The old, old story," Mr Vernon Rigby was prevented by indisposition from taking part in the concert.—*D. T.*

CHURCH MUSIC.

(To the Editor of the "Musical World.")

Sir,—Without entering upon the question of the comparative desirableness of saying or singing Divine Service, I may point out, without offence to either side, that the point touching the reading of the Lessons was mooted in 1661 in the "Exceptions against the Book of Common Prayer," and that the Bishops replied that "the rubric directs only such singing as is after the manner of distinct reading, and we never heard of any inconvenience thereby, and therefore conceive this demand" ("of distinct reading of the Lessons with an audible voice") "to be needless." (Cardwell, *Hist. of Conf.*, 351.) The concession, however, was made in the present rubric—"Then shall be read distinctly with an audible voice the first Lesson," instead of the words previously employed—"in a plain tune after the manner of distinct reading—i.e., monotone." The old services were marked by four kinds of recitation over and above the ordinary monotone in places where they did not sing—"matutine et alia hora cum nold—i.e., cantu dicuntur" (sung, not said); "canentes"—"hymnos" (singing); "legentes"—"lectiones, epistolas, evangelia" (reading); et "psalmodizantes—i.e., psalmos canentes" (chanting the Psalms).—*Lyndw., lib. 1, tit. 15, p. 70.* I am, Sir, yours,

MACKENZIE F. C. WALCOTT.

SCRAPS FROM PARIS.

At the Grand Opera, the new Japanese ballet of *Jedda*, the joint production of MM. Mortier Gille and Mérante, for the plot and choreographic part, and of M. Olivier Métra for the music, will probably have been produced before these lines appear in print. The scenery and dresses are reported to be something marvellous. Consequently, expectation is on tiptoe, especially as Mlle Sangalli will sustain the principal part. The first *Bal Masqué* is fixed for Saturday, the 25th inst.

At the Opéra-Comique, M. Carvalho, as manager, has scored a success with *Suzanne*, for which MM. Lockroy and Cormon have supplied the book, and M. Paladilhe the music. Despite the highly favourable accounts of the said book, any one at all acquainted with such things will easily understand why first M. Léo Delibes and then M. Guiraud refused it. It starts very well; not a word, according to French notions, can be said against the first act, but acts two and three leave much to be desired. The story is as follows: Suzanne, the heroine, and an orphan, has been left to the care of an old Aunt, who thinks she has discharged the trust confided to her when she has carefully educated her fair charge as—a useful domestic servant in her own establishment. But the maiden has a soul above brooms and dusters. She has accidentally come across an old volume of Shakspeare, and is profoundly struck by the inimitable beauty and tenderness of its contents. She begs her aunt to afford her opportunities and means for mental improvement, and, on the Aunt's refusal, runs away. On the road to Cambridge—for the scene is laid in England near that University—she meets with a young undergraduate, Sir Richard, who, of course, at once proceeds to make love to her, though, alas! not with the most honourable intentions. She repels Sir Richard's suit while accepting him as a friend, a sort of brother, thanks to whom she gets inscribed on the lists of the University, and, as a young cousin of Sir Richard's, attends, in the disguise of a sprightly undergraduate, the college lectures. Sir Richard has bound himself by oath never to speak to her of love. But, forgetting his obligation, he one evening is surprised by his fellow undergraduates vehemently urging his suit. Suzanne, whose secret is thus discovered, highly indignant with her unfortunate admirer, leaves Cambridge. Deserted by her whom he now really adores, Sir Richard finds the place hateful, and determines to proceed to India, where the English are at war with the native princes. He hopes in a soldier's death to find what he otherwise would vainly seek: forgetfulness of his woes. Instead of getting killed he is simply promoted for gallantry, and returns to England. Four years have elapsed. During the interval, Suzanne, thanks to her veneration for Shakspeare and her histrionic genius, has become the first tragic actress in England. The undergraduates of former days, grown up to be men, have become her friends, and one of their number, Lord Dalton, an old college chum of Sir Richard's, is about to marry her. When Sir Richard learns this, he challenges the peer to mortal combat. Suzanne awaits, in terrible agony, the result. Lord Dalton re-appears alone, and a cry of agonised regret from the actress tells him but too clearly on whom her affections are really bestowed. He generously releases Suzanne from her promise, and Sir Richard, who is wounded, though not severely, will, as soon as he recovers, make Suzanne his wife. This last work of M. Paladilhe is undoubtedly the best thing he has done. It abounds in melody and grace; it shows that the composer is a thorough musician; a perfect master of the orchestra, which he turns to best account without ever sacrificing to it the vocal parts; and an adept in everything connected with stage-effect. There is no overture. The curtain, after a few preliminary bars, rises upon an introduction full of movement and life. A "storm," which bore evident marks of the pruning-knife, by the way, was much applauded, and still more so Sir Richard's melody commencing:

"Comme un petit oiseau posé sur le chemin
Qui chante et qui sautille."

Suzanne's air, too,

"On n'a pas toujours quinze ans."

deliciously sung, produced a marked effect. Her air in the second act affords ample scope, of which every advantage is taken by the artist, for a surprising display of virtuosity, but intrinsically it is not equal to the romance for the tenor:

"A dire son secret mon âme semble prête,"

a grand duet between Sir Richard and Suzanne, and the finale of the act. The soprano air in the third act, though pleasing, does not rank as high as the numbers mentioned, but a women's-chorus, a duet ending in a trio, and the duet of the challenge are quite equal to them. To sum up, M. Paladilhe has given the public a work of merit, which is really and truly what it professes to be: a genuine comic opera. He has been fortunate in his artists; Mlle Bilbault-Vauchelet, MM. Nicot and Barré, sang and acted exceedingly well as Suzanne, Sir Richard, and Lord Dalton respectively. Nor would it be just to pass over in silence Mlle Ducasse, who brought out in strong relief the part of Eva, a servant at a tavern frequented by the "students," as the undergraduates are termed, though that the two terms are not always synonymous is a fact pretty well known on the banks of the Cam. The piece is well put on the stage; the scenery is delightful, and the dresses are exquisite. Whether they are nationally correct is another thing altogether.

At the Folies-Dramatiques, M. Offenbach has achieved a success with his three-act novelty, *Madame Favart*. The authors of the libretto, MM. Chivot and Duru, have effectively dressed up, in the usual manner for works of this description, one of the most infamous episodes in the infamous doings of the French Court under the much vaunted *ancien régime*, which followers of "the King" at Frohsdorf are so anxious to restore. Alluding to the episode in question, Grimm writes, *Corresp. Lit.*, vol. viii., pp. 231-233:—"Le Grand Maurice, irrité d'une résistance qu'il n'avait éprouvée nulle part, eut la faiblesse de demander une lettre de cachet pour enlever un mari à sa femme et pour la contraindre d'être sa concubine; et, chose remarquable, cette lettre de cachet fut accordée et exécutée. Les deux époux plièrent sous le joug de la nécessité, et la petite Chantilly fut à la fois femme de Favart et maîtresse de Maurice de Saxe." Perhaps the recollection of the above incident, and of innumerable others of a similar description, may have something to do with the want of eagerness exhibited by Frenchmen to see the dynasty of Louis-le-bien-aimé restored. M. Offenbach's new score is light, sparkling, and tuneful, and will no doubt prove attractive for a long time to come.

M. Lefebvre's *Judith*, a lyrical drama, in three acts and four tableaux, has met with a favourable reception at the Concerts Populaires, under M. Pasdeloup. The book is by M. Paul Collin. The first act is laid in the besieged town of Bethulia, which is in sore straits; the second, in the camp of the Assyrians; the first tableau of the third act, in the tent of Holophernes; and the last tableau, in the town of Bethulia, whither Judith returns after accomplishing the deed with which her name will be for ever associated. In his music, M. Lefebvre shows an unmistakable leaning to that modern school, which, avowedly or not, follows the example set by the composer of Bayreuth. Despite much to which objection might be raised, *Judith* contains a great deal which does credit to the composer, and proves him to be an earnest and conscientious musician. The work was well executed and well received.—The second Festival at the Hippodrome attracted as great a crowd as the first. The programme included the third act of *Le Roi de Lahore*; an orchestral suite from *Sylvia*; fragments from *Dimtri* and the prelude to *La Reine Berthe* (the conductors being MM. Massenet, Léo Delibes, and Victorien Jondrières, respectively); a five-part "Hymne à la France" by Hector Berlioz; fragments from *Les Jardins d'Armide*; the overture to *La Muette*; the finale to the second act of *Guillaume Tell*; and the "Hallelujah" Chorus from Handel's *Messiah*. All the last named compositions were conducted by M. Vinzentini.—M. Faure has gone to fulfil an engagement at the Théâtre de la Monnaie, Brussels.—M. R. Bussine, professor of singing at the Conservatory, has been created an "Officier d'Académie."—M. Massenet will shortly start for Pesth, whence he will proceed to Milan and Venice, for the purpose of superintending the production in those cities, of his *Roi de Lahore*.

MILAN.—The season was inaugurated at the Scala with *Don Carlos*, the principal characters being sustained by Mlle D'Angeri as Elisabeth de Valois, Sig. Tamagno, M. Jamet, and Herr Kaschmann. The last-named gentleman, as the Marchese di Posa, is generally pronounced one of the best barytones heard here for some time. After the first two performances, M. Jamet, suffering from indisposition, was replaced as Philip II. by Sig. Miller.

MUSIC IN BELGIUM.

The quaint picturesque city of Bruges, although now under the incubus of a "clerical" municipality, is not without music. The Christmas season has been marked by two classical concerts of a high order. The first, one of a series, on the "Monday Popular" principle, was held in the *salle* of the theatre, on the evening of Dec. 30. The concerted music comprised Beethoven's Grand pianoforte trio in D (or, as the French say, in *ré*), Op. 70; a very interesting pianoforte trio of Georges Pfeiffer; and a sonata of G. Onslow for pianoforte and violoncello. The pianist was M. De Brawere, an eminent professor of Bruges, who directs the concerts. His *collaborateurs* were M. Accolay and M. Rappé, both artists of merit.

On Wednesday, Jan. 8, "La Réunion Musicale de Bruges," a Society on the Philharmonic principle, held the second concert of the season at the *Salle*, in the Rue St. Jacques. The orchestral works were the overtures to *Oberon* and *Les Martyrs*, both admirably performed by a select band—due allowance made for occasional peculiarities of intonation on the part of the brass instruments. A notable feature of the concert was a fine concerto for violoncello, in A minor and major, by Witte, a German composer. The work should be heard in London, if not already produced there. M. Adolphe Fischer, the soloist, played the concerto with great taste, and "sang" the slow movement in F most exquisitely. M. Fischer afterwards played solos of Chopin and Poppin, also two of his own compositions, a Hungarian *Motif*, and a *Tarantella*. M. Joseph Fischer and the two *Mdles* Fischer (his daughters) sang several vocal solos and duets, greatly to the satisfaction of a very select and critical audience. Encores and calls to the front of the orchestra were numerous. These concerts are directed by a wealthy magnate of Bruges, the Count Moles Lebaillly-de-Serre, a musician of fine taste. The Society—so much for cynical sneers at our countrymen and their want of musical taste—is mainly supported by the English residents at Bruges. The Governor of the province, M. Hévard, sat in front of the orchestra, and remained until the end of the evening.

The pretty theatre of Bruges is open, and operas are performed three times a week. *Mdlle* Chiomi, one of Mr Mapleson's *prime donne* (1877), has been singing with *éclat* in *Faust* and *La Traviata*. Boieldien's pretty opera, *La Dame Blanche*, was performed on Tuesday, and *La Traviata* on Sunday, the fashionable theatrical night at Bruges. Other works are in preparation. A very old friend of my Boulogne days, the operetta in one act entitled *Le Nouveau Seigneur du Village*, serves as a fill-up. The weather here has changed for the better. On Monday a thaw set in, and on Tuesday night a torrent of rain gave the *coup de grâce* to the rotten ice in the canals. Thus the sport of the skaters is spoilt for the present. And now for a luncheon of Dutch cheese, said by Auber, when in England, to be the "perfect cadence" of the most *recherché* repast. Adios!

A. M.

Bruges, Jan. 16, 1879.

NAPLES.—*L'Africaine* has proved a great success at the San Carlo. *Mdme* Wanda-Miller particularly distinguished herself.

ANTIBES.—M. Ch. Gounod is stopping with his friend and co-worker, Dennerly. He has sought here two months' calm and seclusion that he may complete the new score he destines for the Grand Opera, Paris.

LEIPSIK.—The great attraction at the eleventh Gewandhaus concert was the new Violin Concerto composed by Brahms for Joachim. The concerto is pronounced by some judges worthy of Beethoven; Joachim's rendering of it was truly marvellous.

NEW YORK.—"Among the guests at the 'notable dinner party,' given by Mr Edward A. Gilson, on Christmas day," says the *New York World*, "were Signor and *Mdme* (?) Arditi, Signor and *Mdme* Campobello, &c. Various toasts were proposed and eloquent speeches made, but none had greater success than that of Signor Arditi, who mingles his English and Italian phrases so happily. About midnight the company adjourned to the drawing-rooms, where, in the intervals of an abundance of talk, an impromptu concert added the final charm to the evening's pleasure. *Mdme* Sinico sang a *bolero*, composed by Signor Arditi, he accompanying her on the piano, and M. Rémenyi played 'humorously' on the violin. In the small hours of the morning the company broke up, carrying away with them the memory of a very merry and agreeable Christmas night."

A MUSICAL RETROSPECT OF 1878.*

JANUARY.—Gounod's *Cinq Mars* performed with only small success at the Scala, Milan.—Success of Verdi's *Aida* in Moscow.—*Mad.* Adelina Patti continues her triumphal progress through Italy. At the San Carlo, Naples, the thermometer of public enthusiasm rises higher than the limits fixed by Reaumur.—*Sig.* Ciro Pinsuti's *Mercante di Venezia* is a success in Florence.—Verdi's Quartet is performed at St. James's Hall, London, and favourably noticed by the English press.

FEBRUARY.—*Sig.* Boito's *Mefistofele* performed in Verona, and well received.—*Fosca*, by Senor Gomez, only half a success on the first night at the Scala, Milan, but subsequently much liked by critics and public.—*Aida* successful in Lisbon.—M. Massenet's *Roi de Lahore* is a success in Turin.—*Sig.* Benvenuti's new opera, *Il Falconiere*, successful in Venice.

MARCH.—Returning from her triumphs in Naples and Rome, *Mad.* Adelina Patti gains fresh laurels at the Scala, Milan, in *La Sonnambula*, and appears with such effect in *Aida*, as to make that opera seem an absolute novelty, more beautiful than it ever was before.—Sensation caused in Paris by a company of pseudo-Spanish students, called "La Estudiantina," who gave a number of concerts, their instruments being mandolines, tambourines, violins, and guitars.—Herr Welhelnj visits Milan, and is pronounced to be greater even than was expected from the reputation, exceptional though that was, which preceded him.—*Le Roi de Lahore* applauded by the public of the Italian capital.—*Aida* triumphant at Vicenza.—Death of the celebrated Napoleone Moriani, called the "King of Tenors."—Death in Paris of Rossini's widow.

(To be continued.)

CHARLES MATHEWS' LAST YEARS IN LONDON.

(From "The Theatre.")



ALTHOUGH Charles Mathews had been on the stage for more than forty years, he made no secret of the fact that in spite of his great and peculiar talent and his personal popularity, he had not found it a very lucrative profession. His attractive power as an actor was rarely disassociated from his or *Mdme* Vestris's theatrical speculations, and the result was, that what he made as a comedian he lost as a

manager. After *Mdme* Vestris's death he went to America, where he contracted a second marriage, and on his return to England, in conjunction with his wife, he attempted to revive the form of entertainment which his distinguished father had made popular. What were the financial results of this experiment I am not in a position to state, but he soon gave up "entertaining" and returned to the stage, accepting an engagement under the management of Mr Benjamin Webster, and played principally at the Olympic. Then came his projected tour round the world, and the grand farewell benefit that was given to him at Covent Garden Theatre.

In 1872 I received a communication from him from America, expressing a wish to play at the Gaiety Theatre on his return to England. I replied that I should be delighted to receive him. I was in Liverpool in July, transacting some business, when I received a telegram early one morning, saying that he had arrived and wished to see me the same day at four o'clock in the afternoon to make the engagement. I came to town by a morning express train, and punctually at the appointed time he bounded into my room, looking certainly ten years younger than he did before he left England. We wasted very little time in settling details: no agreements were drawn up, no letters asked for or given; a mere verbal contract was taken on both sides. I made a memorandum in a diary, and we both started off in different directions—Charles Mathews to Baden-Baden, and I to

* Abridged from *La Gazette Musicale*.

Vienna—the same night. We never saw, and heard very little from, each other till the beginning of October, and on the 7th of that month Charles Mathews made his re-appearance in England, after his long absence, at the Gaiety Theatre, in *A Curious Case* and *The Critic*. His reception was the most enthusiastic burst of feeling I ever witnessed or can imagine, and the one who seemed the least moved by it was the chief actor. He played for ten weeks, going through many of his favourite parts, *Used Up*, *Married for Money*, *Cool as a Cucumber*, *Game of Speculation*, &c., and though the bulk of the company were sent to the country, as he required very few to support him, the receipts were larger than any previously taken in the theatre—amounting to nearly £1,000 per week. This second engagement, after a long country tour—for he hated to be idle—was for five weeks in the summer of 1873, followed by five weeks in the autumn of the same year, when he played *The Liar*, *Patter v. Clatter*, *Used Up*, *Mr Gatherwool*, *Married for Money*, £1,000 a Year, *Cool as a Cucumber*, *Aggravating Sam*, and *Little Toddlekins*. This engagement was nearly as successful as the first one.

In the December of 1873, wishing to end my first lease of the Gaiety Theatre with becoming splendour, I prevailed upon Charles Mathews to play the Hon. Tom Shuffleton in *John Bull*, in combination with Mr Phelps, Mr Toole, Mr Vezin, and others. He reluctantly consented, but considered that he had done himself irreparable injury as a “star” in forming an item in such a cast, though only for three nights. In the summer of 1874, after his country tour, he appeared again at the Gaiety for seven weeks, playing old material, *Married for Money*, *The Critic*, *Mr Gatherwool*, *Used Up*, *The Nice Firm* (in conjunction with Mr Arthur Cecil), *Game of Speculation*, *Cool as a Cucumber*, and *Patter v. Clatter*. This was a good engagement, but not so good as the previous ones. Charles Mathews now went to the country for more than a year, and prepared himself for his next engagement by writing a new piece, *My Awful Dad*. He made his first appearance in this piece at the Gaiety on Monday, September 13, 1875, and played it, supplemented by *Mr Gatherwool*, with immense success for eight weeks. During this engagement he was prevailed upon to overcome a strong prejudice against morning performances, and he appeared at two *matinées* during the eight weeks, and at one special *matinée* before his departure for India. This Indian engagement was a great social if not a financial triumph, and on his return, he re-opened at the Gaiety in *My Awful Dad* and *Cool as a Cucumber* on Monday, April 17th, 1876, playing for fourteen weeks. The close of that year and the early part of 1877 he spent, as usual, working in the country, and on his return to town, finding that I could not take him in at the Gaiety owing to a season of French plays, he went to the Opera Comique, then under my management, and played for nine weeks in *My Awful Dad*, *The Liar*, *The Cosy Couple*, &c. This was his last engagement in London. On Saturday night, June 2nd, he made his last appearance on the boards of a London theatre.

The results of these eight engagements spread over six years were eminently satisfactory to both of us. The gross receipts were nearly £40,000, out of which he received more than £10,000 for playing about 354 times. Our business, what little we had, was transacted in the most pleasant manner possible. There was no fuss, no squabbling, and no agreements; he took my word and I took his, and no engagement during my ten years of management, apart from the question of profit or loss, has given me more personal gratification.

JOHN HOLLINGSHEAD.

THE GREGORIAN CHANT.

Through the medium of its official press, the Vatican has lately made known to the world a brief in which Pope Leo XIII., completing a work already begun by Pius IX., decrees the unification of Church music in all Roman Catholic churches throughout the world. Pius Nono had considered that it would be more seemly, and that it would, as it were, solidify the faith, if, instead of there being, as at present, one form of music used in one country and another in another, there should rise one sound of song, as there is but one form of prayer, throughout Latin Christendom; and to this end he instructed the Sacred Congregation of Rites to seek out, and re-write for modern use, the old Gregorian chant in its original purity. As long ago as the Council of Trent the revision or amendment of the missal and breviary was placed in the hands of the Popes; and in one of its sittings the Council specially condemned by a decree “*De Observandis et Evitandis in Celebratione Missæ*” the introduction of impure, and, as it was quaintly termed, lascivious, music either in the instrumental or vocal part of the service. Some years after the Council, Pope Pius V. (afterwards canonized) authorized the issue of a missal and

breviary reformed according to the intention of the Council, to which, in the form of an appendix, a corrected form of Church music was intended to be added. Some authorities desired to adhere rigidly to the “canto fermo” of the Gregorian chant, to the absolute exclusion of all harmony; but at this time Pierluigi da Palestrina and Guidetti had begun to write, and their church music charmed all ears, and was considered so pure and divine that it silenced opposition, and was even approved by special official letter from Sixtus V. There had previously been issued “for the use of all churches and colleges,” a collection of antiphons selected from ancient ones and those still in use; and this selection, revised by Palestrina and reported on as the most correct, is still in the hands of choirs, and is the one recognized throughout the Church. The original copy presented to Gregory XIII., the then Pontiff, who had granted a sort of copyright to the author, is still preserved in the Vatican Library. Things were at this point when, during the reign of Paul V., in 1614, there appeared a gradual, which has since been known as the Medicean Gradual, from the press whence it issued. This was specially recommended to the Church by a pontifical brief, as being the most correct type of ecclesiastical music and as the first authentic edition of that branch of the Sacred Liturgy. A copy of this also is preserved in the Vatican Library, being the one presented to Paul V. From that time to this no other authorized version of the musical part of the Church service had been put forward, until Pius IX., desirous to supply the need for it, and perhaps also from a pardonable desire to be remembered by posterity as the completer of the service used by the Church, nominated a commission of professors of music and others to undertake the work, following out the lines already laid down, under the direction of the Sacred Congregation of Rites. The men appointed were Monsignor Luigi Ricci, Canon of the Liberian Basilica, as president; Professor Tommaso Carosi, Chamberlain of the Pontifical Chapel; Cavaliero G. Capocci, Master of the Cappella Pia Lateranense; and Cavaliero S. Meluzzi, Master of the Cappella Giulia Vaticana; and these, with the assistance of the codes and choral books preserved in Rome and elsewhere, and following as nearly as possible the text of the books preserved in the Papal archives, completed the work begun under Paul V. The Medicean Gradual had first to be reprinted—a work entrusted to Cavaliero F. Pastet, of Ratisbon, editor to the Congregation of Rites; and while this was doing, the Antiphonary, Psalter, and Hymnal were being prepared after the Venetian edition of Pietro Lichtenstein, printed in 1567. During the lifetime of Pius Nono, only the Gradual was completed; the Antiphonary was about to issue from the press when he died. Under his successor the work has been brought to perfection; and, as both the Pauline or Medicean edition and those parts of the Gradual issued during the lifetime of Pius IX. had been preceded by Apostolic briefs, the remainder of the work is prefaced by a brief, in which Leo XIII., after setting forth the reasons for its execution, adds: “*Itaque memoratam editionem a viris ecclesiastici cantus apprime peritis, ad id a S. S. Rituum Congregatione deputatis revisam, probamus, atque authenticam declaramus, reverendissimi locorum ordinarii, cæterisque, quibus musices sacre cura est, vehementer commendamus; id potissimum spectantes, ut sic cunctis in locis ac diocesis, cum in cæteris quæ ad Sacram Liturgiam pertinent tam etiam in cantu, una eademque ratio servetur quæ Romana utitur Ecclesia.*” Notwithstanding, however, this approval and direction for general use, it seems that some churches, especially in France, do not accept the new edition, denying that it contains the true Gregorian chant—an objection which it seems French choirs made to the Roman style of singing so long ago as when Charlemagne came to Rome, though apparently then with little success; for he answered them—“Which is likely to be purer, the spring or the streams that run from it?” and ordered them to return to the original chant of Gregory the Great.—*Pall Mall Gazette*.

BRESLAU.—On the 2nd inst., Herr Moritz Brosig celebrated his twenty-fifth anniversary as chapelmaster of the Cathedral.

MAGDEBURG.—Herr Jean Bott, *Hofcapellmeister*, has definitively accepted the directorship of the Conservatory of Music opened here on the 1st October last. The first quarter has been highly satisfactory, the number of pupils amounting to about 70.

HANOVER.—The second performance, under the direction of Herr Hans von Bülow, of Glinka's *Life for the Czar*, at the Theatre Royal, was a great improvement on the first. The next novelty will be Hector Berlioz's opera, *Benvenuto Cellini*. Goldschmidt's *Sieben Todsünden* is promised for the end of February.

BAYREUTH.—On Christmas Day, Herr R. Wagner had the privilege to *Parsifal* performed by some musicians from Meinigen. According to the *Neue freie Presse*, the composition is distinguished for singular clearness and great wealth of motives.

WAIFS.

Ole Bull is giving concerts in New York.

Herr Joseph Wieniawsky is in Moscow.

M. Anton Rubinstein is expected again in Berlin next month.

Signor Fancelli is engaged for the spring at the Liceo, Barcelona.

Señor Sarasate will visit St Petersburg and Moscow this month.

Signor Marchetti's *Ruy Blas* has been favourably received in Moscow.

Le Prophète has been performed in Brussels, after an interval of two years.

An excellent lithograph of Niels W. Gade has been published by Lose, of Copenhagen.

M. Sylva, from the Grand Opera, Paris, has appeared in St Petersburg as Vasco in *L'Africaine*.

The King of Bavaria has conferred on Mad. Clara Schumann the Ludwig Medal for Art and Science.

A Conservatory of Music, under the direction of Señor Agostino Perez, has been founded in Saragossa.

Sig. Angelo Ferrari, manager of the operahouses at Buenos Ayres and Rio Janeiro, is expected in Milan.

Occasional morning operatic performances at reduced prices are now given at the Teatro Real, Madrid.

Herr Fleichsig, who wrote the book of *Paradies und die Peri* for R. Schumann, died recently at Zwickau.

The Strakosch Opera Company commence a fortnight's season at the Boston Theatre (U.S.) on the 9th February.

A new ballet, *L'Astro degli Afghani*, action by Signor Pontesi, music by Signor Marengo is successful in Turin.

Herr Jahn, *Capellmeister* in Wiesbaden, has been created an honorary member of the Vienna Künstlerverein.

Herr Johannes Brahms' Second Symphony and Goldmark's *Ländliche Hochzeit* have been well received in Moscow.

A new one-act opera, *Tizianello*, music by M. Raoul Pugno, will be produced next month at the Monnaie, Brussels.

The School of Religious Music, founded at Malines by M. Lemmens, threw open its doors for the first time on the 2nd inst.

Mdme Albani has left Moscow for St Petersburg, where she was to make her first appearance as Elizabeth in *Tannhäuser*.

Herr Hellmesberger, Junr., of Vienna, hitherto known only as a composer of popular dance music, is writing a buffo opera.

There is to be a grand Court Concert at the Hague on the 29th inst., in honour of the return of the King and Queen of Holland.

Rigoletto, with Signora Lodi, Signori Byron and Bertolasi in the principal characters, is in rehearsal at the San Carlo, Naples.

Herr Carl Reinecke's new choral work, *Hakon Jarl*, was much applauded at the last concert of the Vienna Männergesang Verein.

Il Palcoscenico is the title of a new musical and theatrical journal published at Milan, which now boasts of fourteen such periodicals.

The first performance of M. de Saint-Saëns' new opera, *Etienne Marcel*, at the Grand-Théâtre, Lyons, is postponed to the 25th inst.

The annual Christmas performance of *The Messiah* by the Handel and Haydn Society, Boston (U.S.), went off admirably, and drew a large house.

Nine different operas have already been performed this season at the Teatro Reale, Malta. Of these, the most successful has been *Salvator Rosa*.

Joachim played a short time since, in Pesth, the new Violin Concerto by Brahms, Spohr's Seventh Concerto, and his own "Ungarisches Concert."

Herr P. J. Tonger, music-publisher of Cologne, offers a thousand marks for the best *Method for the Violin*, the manuscript to be sent in before the 1st July next.

After completing the *Erodiade* for Italy, M. Massenet, it is said, will immediately commence an opera to be entitled *Le Cid*, book by MM. L. Gallet and E. Blau.

By a decree of the Emperor of Austria, an additional sum of 12,000 florins a year has been placed to the credit of the Pension Fund of the Imperial Operahouse, Vienna.

During the year 1878, there were produced at the Paris theatres 102 novelties, namely 62 dramas, comedies, and similar pieces; 13 vaudevilles; 1 fairy spectacle; 1 review; 12 buffo operas; 8 comic operas; and 5 operas.

Miss Nina Brunel, of the Royal Academy of Music, is to be the pianist at the *soirée musicale* of the National Sunday League, at the Cannon Street Hotel, on Monday, January 27th. Among other pieces Miss Brunel will play Ascher's popular romance, "Alice."

A concert is announced for the benefit of the London Hospital, Whitechapel, on Saturday evening, Feb. 15, at St George's Hall, when Mr J. M. Capes's opera, *The Druid*, will be given. The principal characters will be sustained by Signor Isidore de Lara (Cadwallon, the Druid); Miss Elène Webster (Mona, his elder daughter); Miss Ellen Marchant (Ghilda, his younger daughter); and Mr Seligmann (Flavian, a Roman centurion).

MDME CHRISTINE NILSSON.—This distinguished lady is suffering a severe bereavement through the loss of her adopted mother (Mrs Richardson), whose somewhat sudden death took place on Tuesday evening, at her residence, Scarsdale Villas, Kensington. Mdme Nilsson left Paris for London immediately after receiving a telegram announcing the dangerous condition of the sufferer, but unhappily did not arrive before she had expired. The funeral is arranged for to-day (Saturday), at eleven o'clock.

A claim for £32 was yesterday brought in the Westminster County Court by Antonine Orsini against Mr H. Mapleson, by whom he was engaged to act as conductor at rehearsals, &c., at Her Majesty's Opera. For the defence it was stated that the plaintiff was necessarily dismissed, and the judge, after hearing witnesses, said that it was clearly proved that the plaintiff was incompetent for the post he undertook and filled, and the judgment must, therefore, be for the defendant, with costs.

The Liverpool papers report the sudden death of Mr Hugh Shimmmin, for many years editor of the *Porcupine*, a weekly newspaper of that town. Mr Shimmmin was a native of the Isle of Man, but the greater part of his life was spent in Liverpool, where (the *Daily Post* says) he became celebrated not more for the pungency and vigour of his writing than for his personal kindness and generosity. He was intimately connected with several of the charitable institutions of the town, notably the Seamen's Orphanage and Children's Infirmary. To his warm advocacy and energetic support these and other good works in the town owe much.

VIENNA.—After an interval of many years, Lortzing's *Czaar und Zimmermann* has been revived at the Imperial Operahouse, but the large proportions of the building are not very favourable to it. Mdme Bianchi has made her last appearance for the present, selecting the character of Maria in *La Fille du Régiment*, and it is long since such thunders of applause were heard here.—Last year, a prize of five hundred florins was offered by the Society of the Friends of Music for the best work written by a musician who had left the Conservatory of Music during the last ten years. The judges, Herren Brahms, Gericke, Goldmark, Hellmesberger, Kremser, Krenn, and Hans Richter, have issued their report, in which they declare that none of the works sent in is worthy of the prize, so the competition has been re-opened, and will remain so till Sept. 30th.—At the last concert of the Philharmonic, Mdme Materna and Mdme Krauss sang a duet, "Um in der Ehe froh zu leben," included in the original score of *Fidelio*, but omitted in all the modern editions, and likewise in all the acting copies, an omission which the little success it achieved when sung by the two ladies just named would seem to justify. The duet, which is very little known, is marked No. 10 in the pianoforte edition published by Breitkopf and Härtel. It begins with the theme:—



—Herr Bonawitz, the pianist, has followed the example set by Herr von Bülow. In honour of the anniversary of the great master's birthday, he played Beethoven's Five Sonatas, and, according to the *Fremdenblatt*, was very successful. The "wild correspondent" of the *Signale* must now hit upon some other executive novelty.

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